

Emily Loomis Lee

Variations pastorales sur un vieux Noël

POUR LA HARPE

PAR

Marcel SAMUEL-ROUSSEAU

Accompagnement de Quatuor à Cordes

par Marcel TOURNIER

Harpe seule Net : 4 fr.

Quatuor à Cordes. Net : 6 fr.

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VARIATIONS PASTORALES

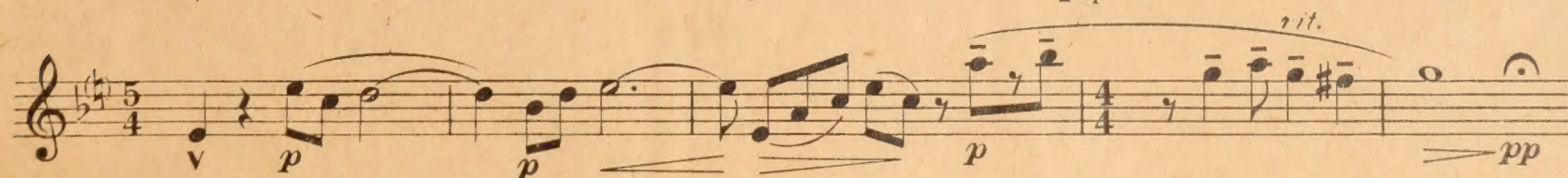
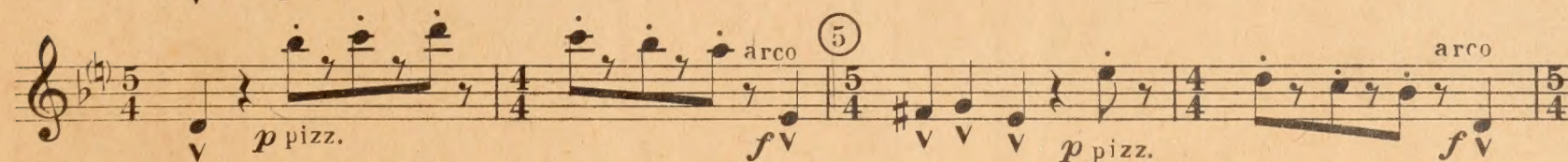
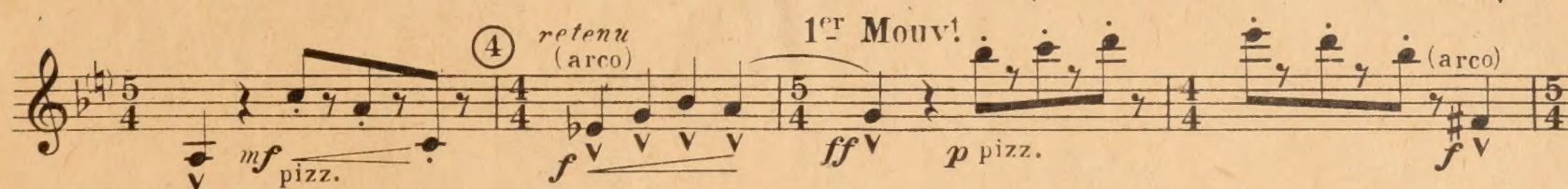
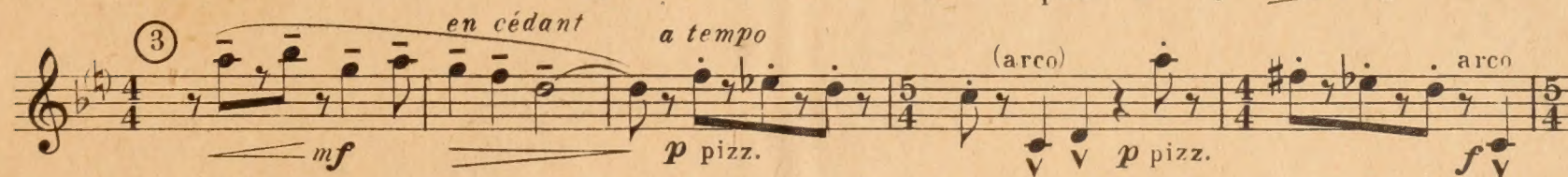
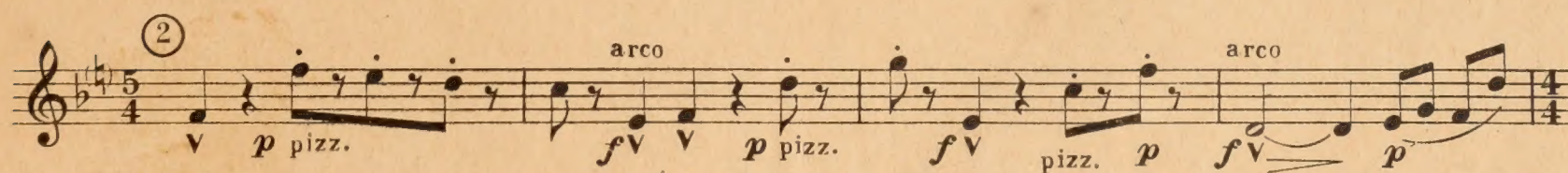
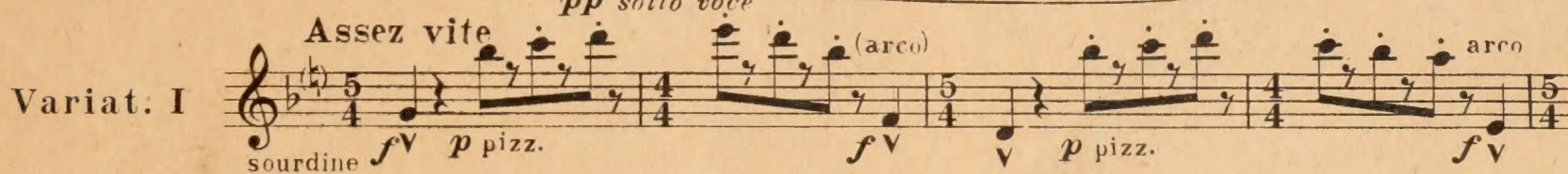
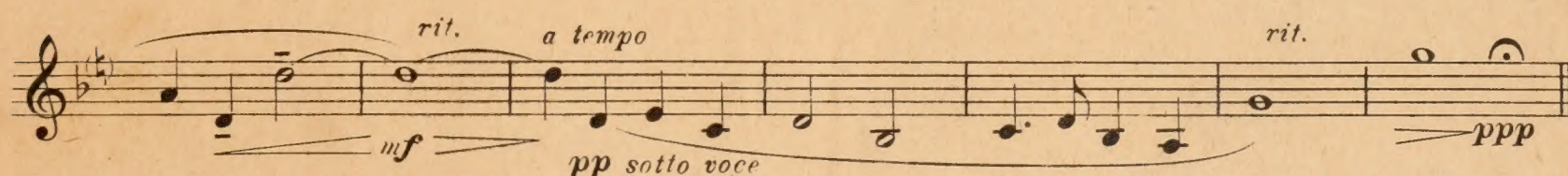
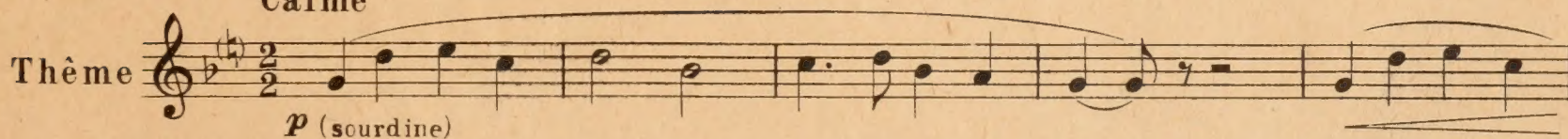
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pour la Harpe

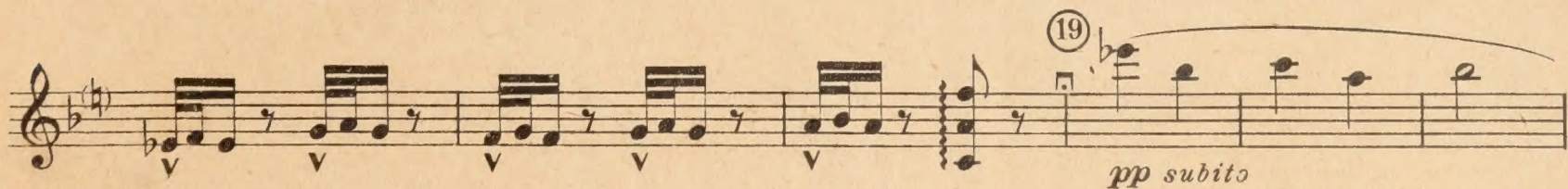
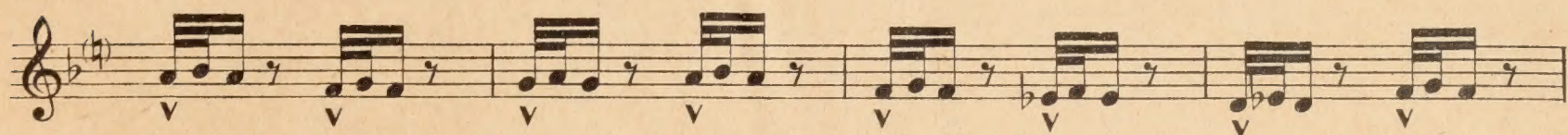
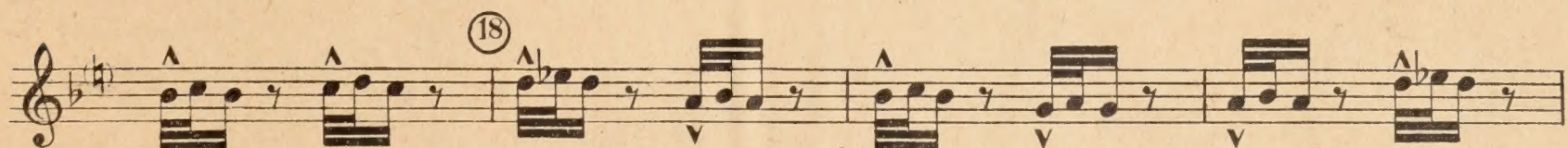
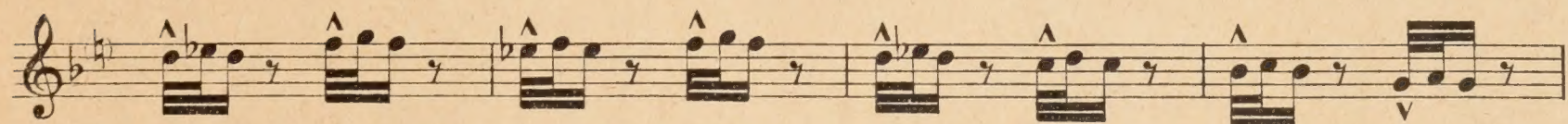
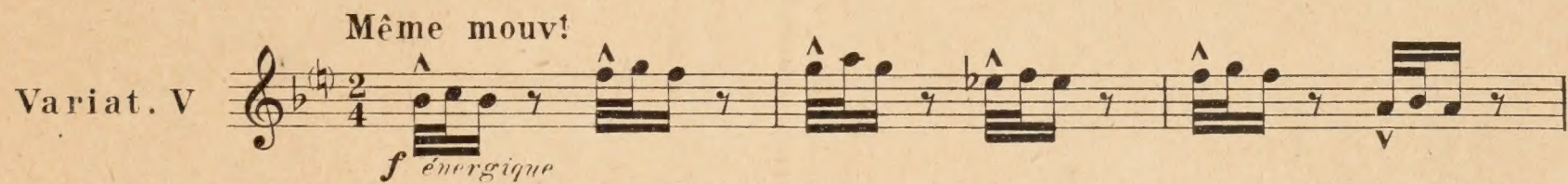
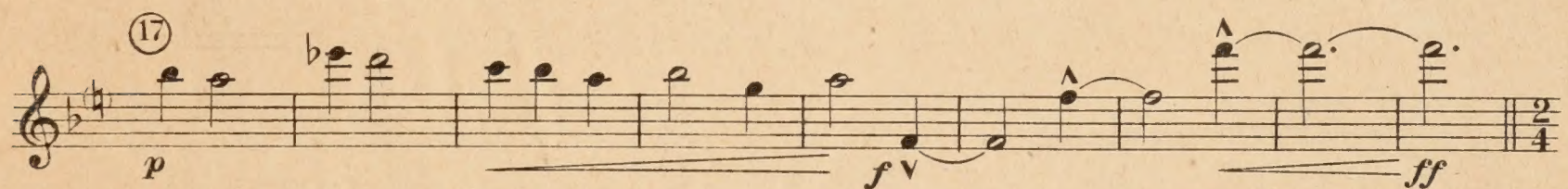
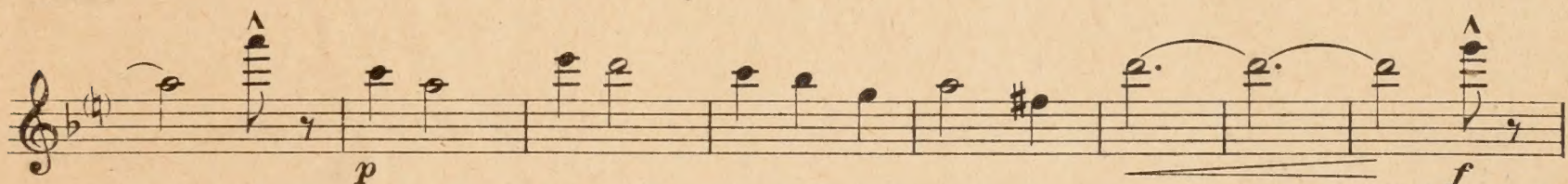
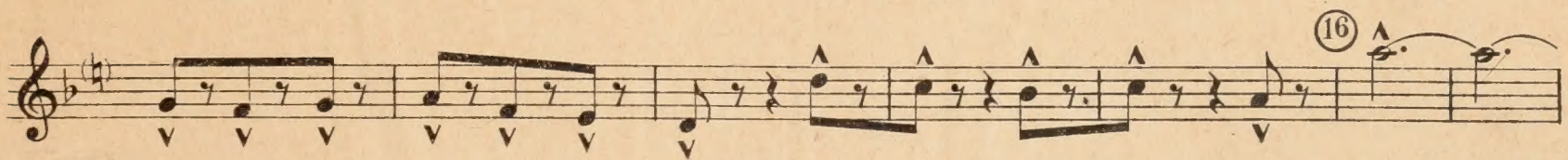
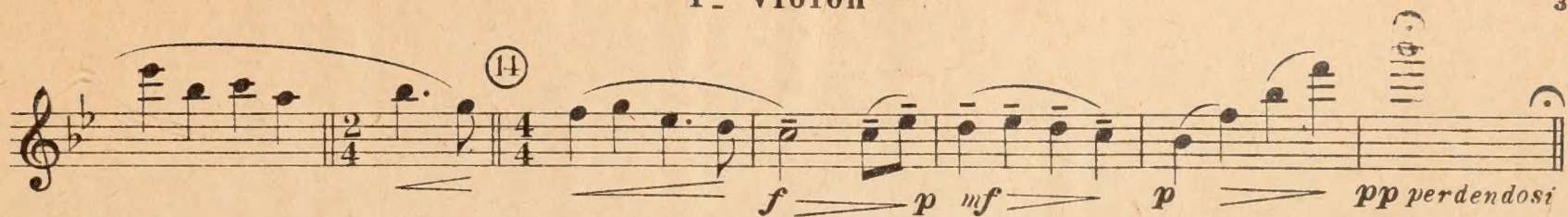
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par Marcel TOURNIER

Marcel SAMUEL-ROUSSEAU

1^{er} Violon

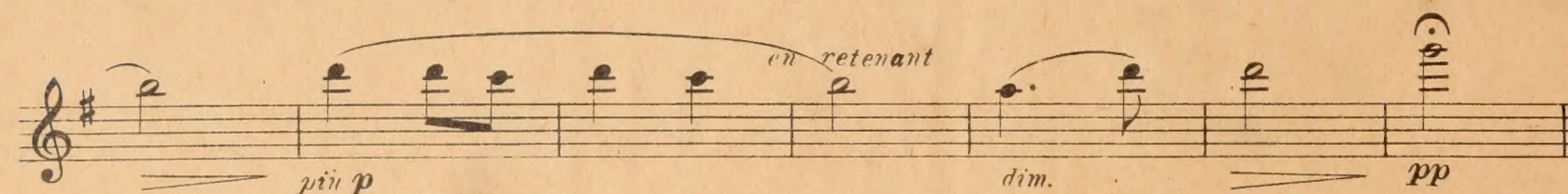
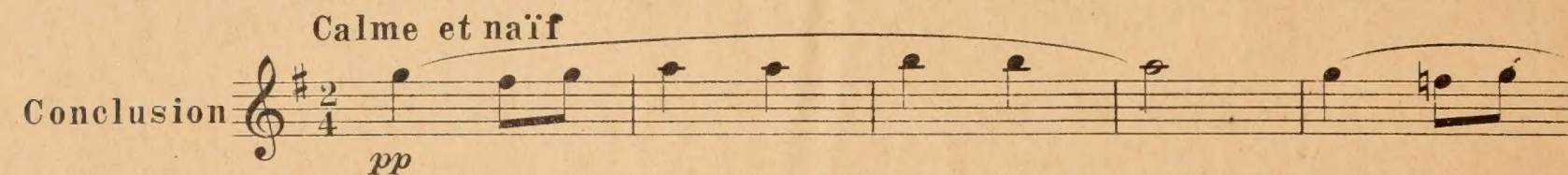
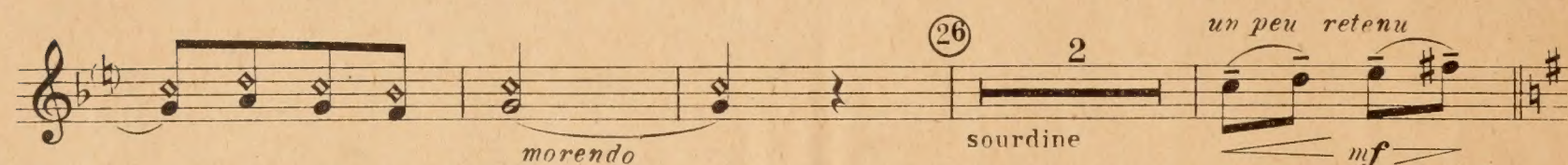
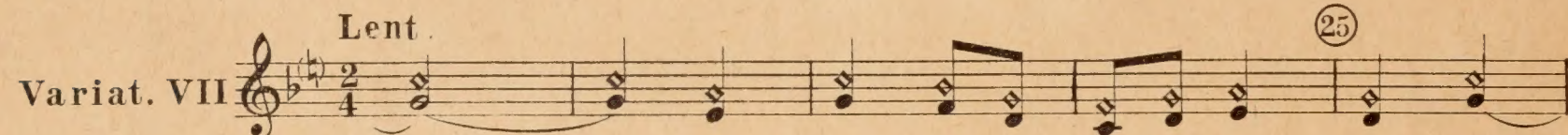
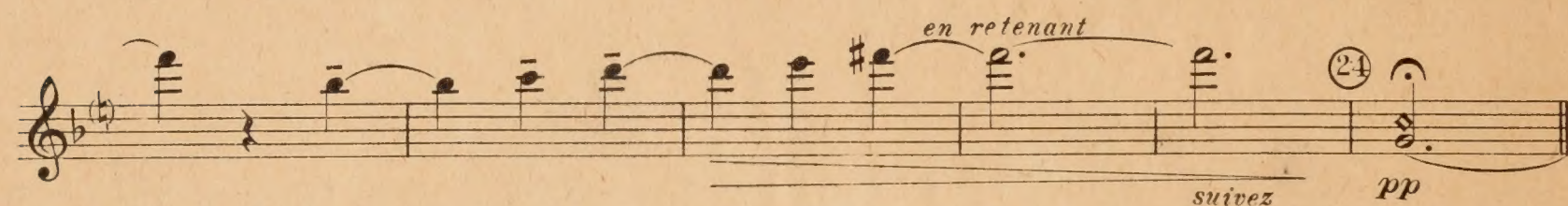
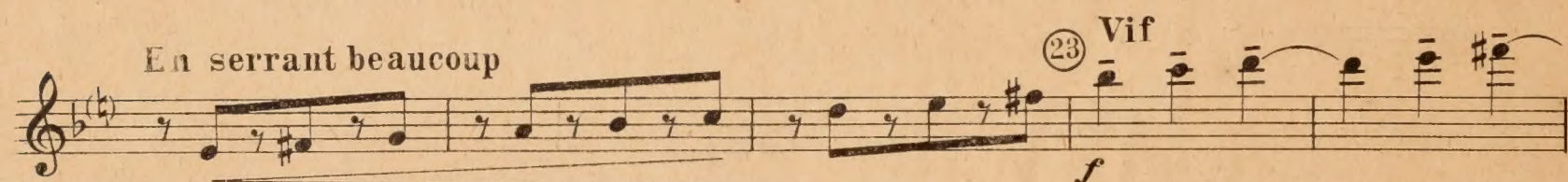
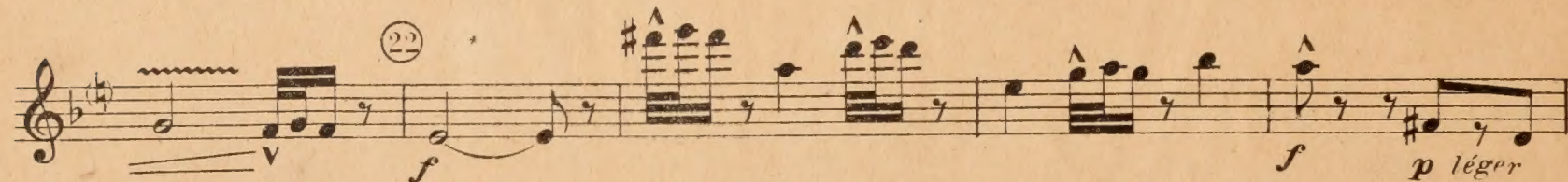
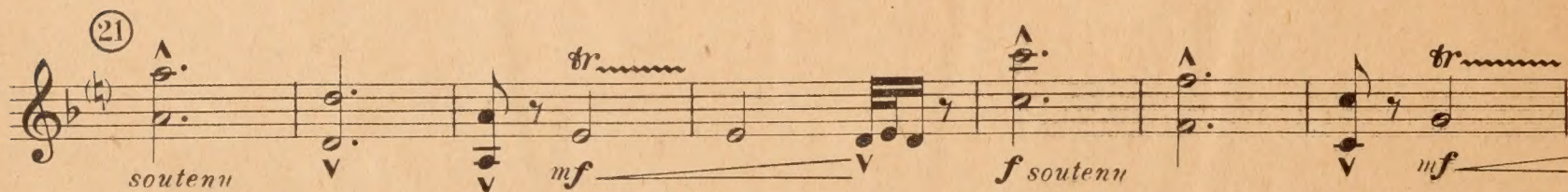
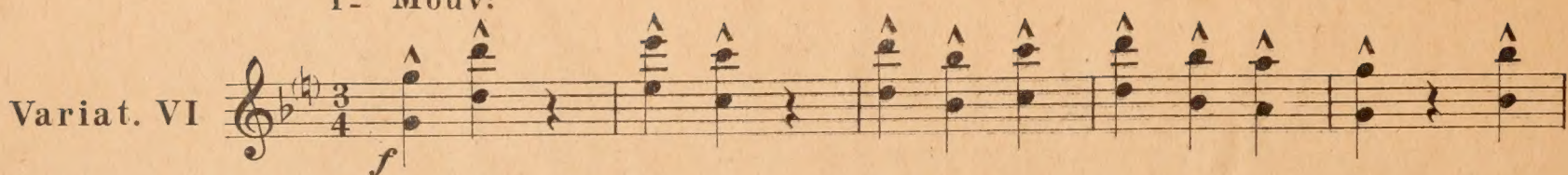
Calme





1^{er} Mouv!

Variat. VI



VARIATIONS PASTORALES

sur un Vieux Noël
pour la Harpe

Accomp. de Quatuor à Cordes
par Marcel TOURNIER

Marcel SAMUEL-ROUSSEAU

2^d Violon

Thème *Calme*

p sourdine

① *p*

riten. a t? pp

mf *ppp*

Variat. I *Assez vite*

sourdine f *p pizz.* *arco f* *p pizz.*

② *arco f* *p pizz.* *arco f* *p pizz.* *arco f* *p pizz.*

③ *f* *p pizz.* *arco mf* *p pizz.* *arco mf* *p pizz.*

④ *arco mf* *p pizz.* *arco retenu ff* *p pizz.* *arco f*

1^{er} Mouvt!

⑤ *arco f* *p pizz.* *arco f*

riten. pp

2^d Violon

Très vif et aussi léger que possible

Variat. II

sourdine

pizz.

f *mf* *p*

3 *très long*

pp *pp aussi léger que possible*

cadence

7 *Alto*

pp

3 6 *cadence* 9 *Alto*

pp

rall.

10 1^{er} Mouv.

pizz.

8 *pp*

11 (arco) *pp légèrement*

en retenant

1 *pp*

Variat. III

pp *sourdine*

12

f *p*

3 *cédez*

2^d Violon

3

[illegible]

The first system of the musical score is written on a single five-line staff with a treble clef and a key signature of one flat (B-flat). The music begins with a half note G4, followed by a half note F4, and then a half note E4, all beamed together. This is followed by a half note D4, then a half note C4, and finally a half note B3, also beamed together. A double bar line with a 2/4 time signature appears. The music continues with a half note G3, then a half note F3, and then a half note E3, beamed together. Another double bar line with a 4/4 time signature follows. The piece begins with a forte (f) dynamic, marked with a half note G3, then a half note F3, and then a half note E3, beamed together. The music then moves to a piano (p) dynamic, marked with a half note D3, then a half note C3, and finally a half note B2, beamed together. The system ends with a double bar line.

mf *p* *pp* *perdendosi*

Variat. IV

Très rythmé et gai

7 15

sans sourdine

perdendosi

court

7

First system of the musical score. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The measure number 16 is circled at the start. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). A slur with the word *soutenu* (sustained) is placed over a group of notes. There are also some handwritten-style markings above the staff, possibly indicating phrasing or performance instructions.

The first system of the musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). The music begins with a quarter note B-flat, followed by a quarter note D, and then a half note F. A slur covers the next three measures: a quarter note G, a half note A, and a half note B. The final measure of the system contains a quarter note C, a quarter rest, and a quarter note D. A circled number 17 is placed above the staff at the end of the system.

Handwritten musical score for 'Lied der Nachtigall' (Song of the Nightingale). The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some rests. The tempo is marked 'Allegretto' and the time signature is '3/8'. The piece concludes with a double bar line and a final chord. The manuscript is on aged, slightly stained paper.

Même mouv!

Variat. V

f énergique

[illegible]

Musical score for the first system of "L'Espresso". The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music begins with a piano (p) dynamic and a crescendo hairpin. A measure rest is followed by a circled number 19. The tempo is marked "sub." (sostenuto). The first phrase ends with a decrescendo hairpin. The second phrase begins with a "poco a poco cresc." (poco a poco crescendo) instruction and a crescendo hairpin.

1^{er} Mouvt

Variat. VI

f *acc.* *acc.* *acc.* *acc.* *acc.* *acc.*

(21) *v.* *v.* *v.* *soutenu* *pizz.* *mf*

arco *f* *v.* *soutenu* *v.* *pizz.* *mf*

(22) *f* *(arco)* *acc.* *acc.* *acc.* *acc.* *acc.* *En serrant* *p*

beaucoup (23) *Vif* *f*

en retenant (24) *suivez* *pp* *(sourd.)*

Variat. VII

Lent

sourdine *2* *légèrement* *1* (25) *1*

pp

(26) *légèrement* *un peu retenu* *p* *mf*

Conclusion

Calme et naif

p

(27)

en retenant *più p* *dim.* *pp*

VARIATIONS PASTORALES

sur un Vieux Noël
pour la Harpe

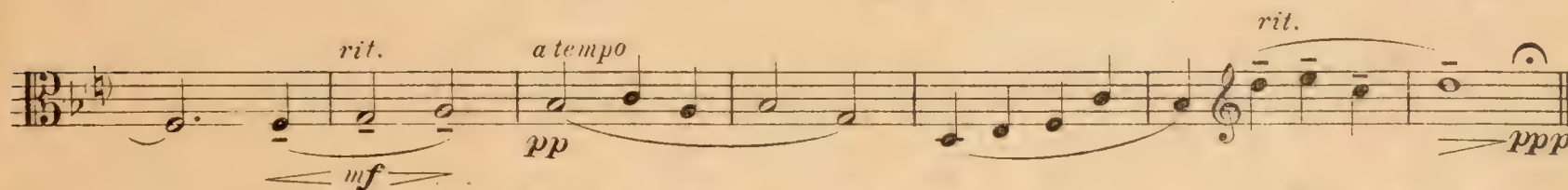
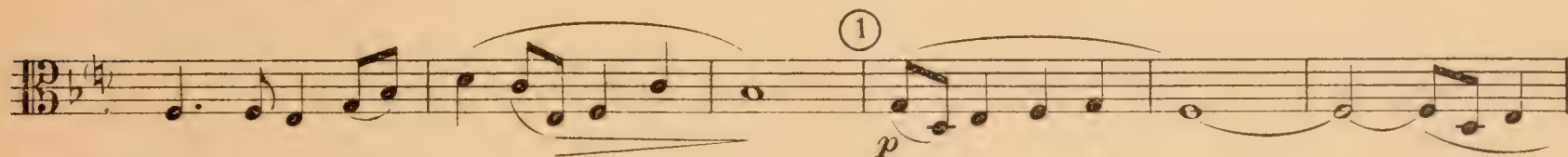
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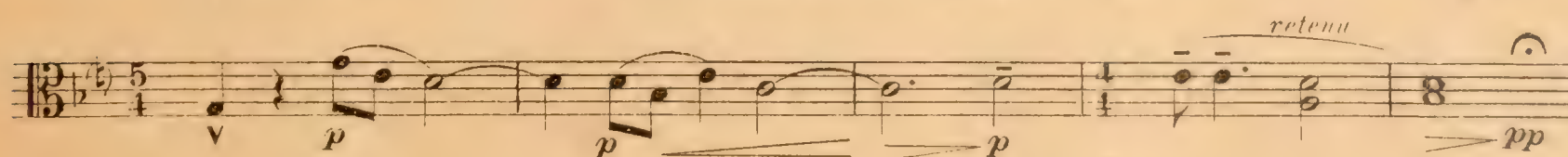
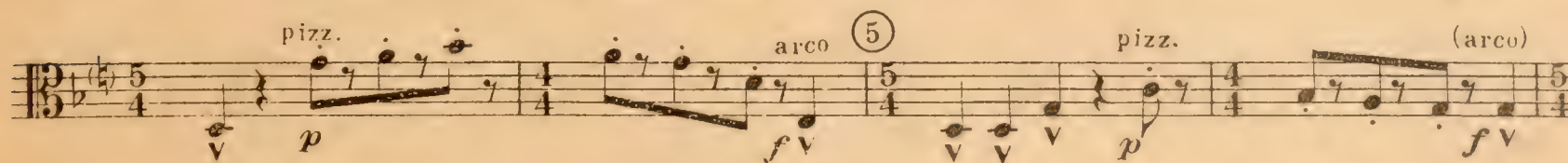
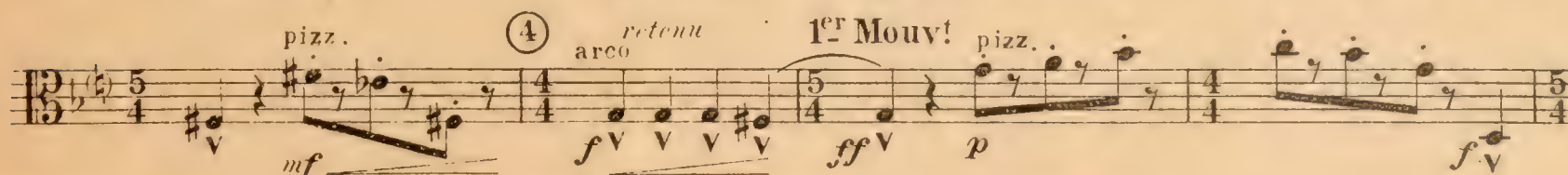
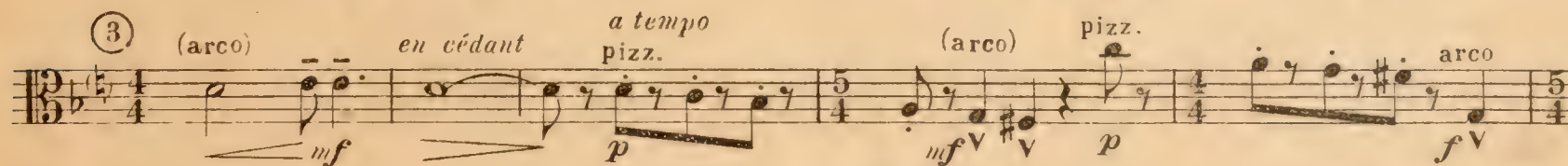
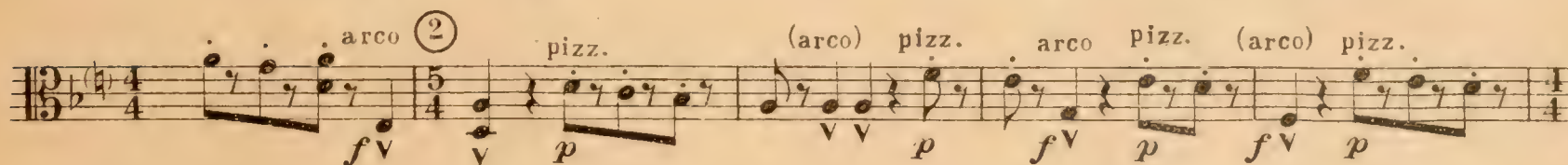
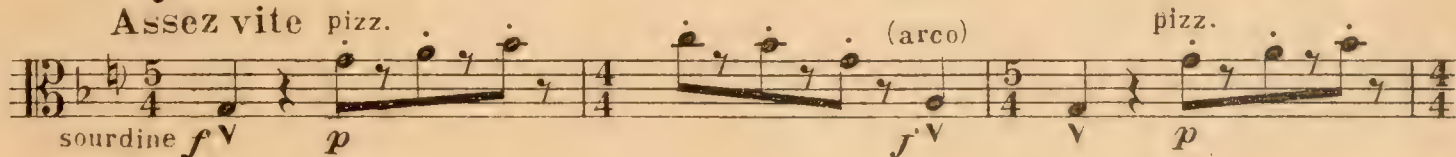
Alto

Calme

Thème



Variat. I



Très vif et aussi léger que possible

Variat. II

2 (pizz.)

sourdine

f

mf

p

6 3 très long pizz.

pp

pp

cadence

2 3 4

7 arco

pp

8

pp

pp mais un peu expressif

(cadence) 9

pp

10 1^{er} Mouvt

rall.

p

11 (pizz.)

pp

en retenant

2

pp

Modéré, dans un sentiment simple

Variat. III

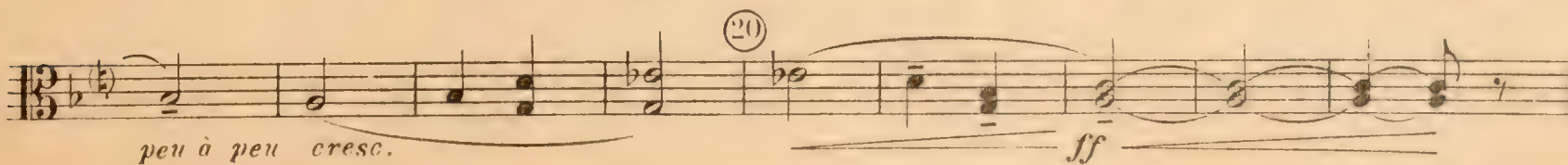
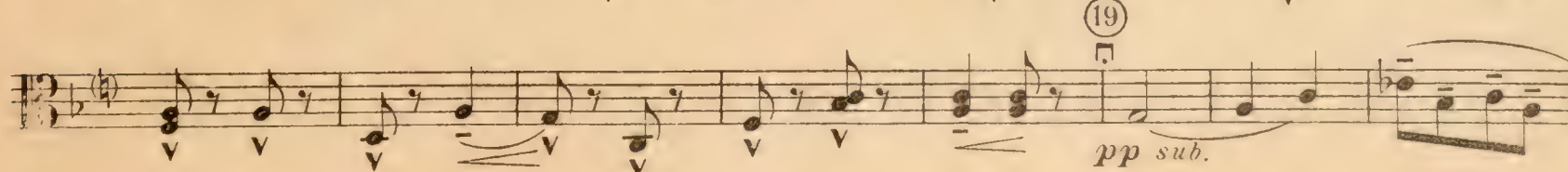
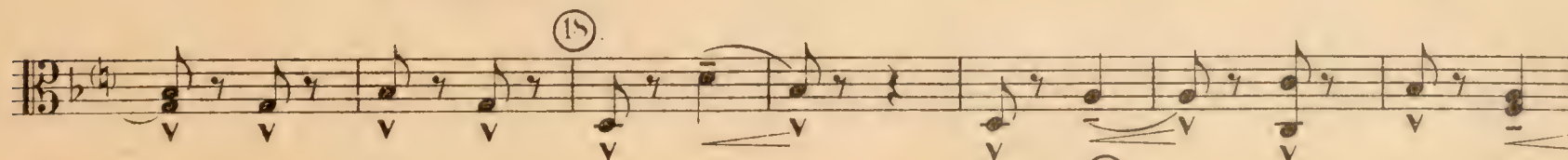
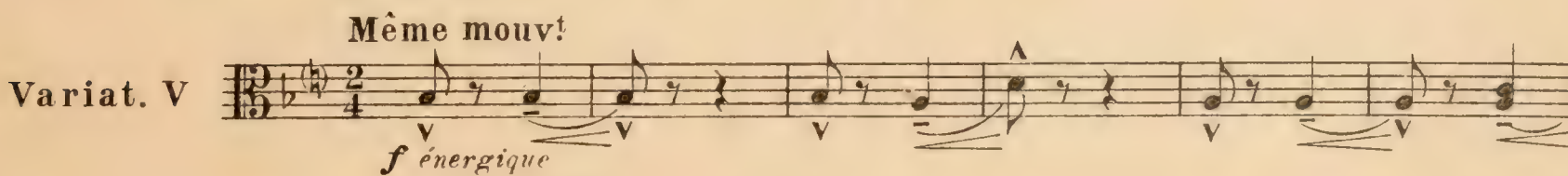
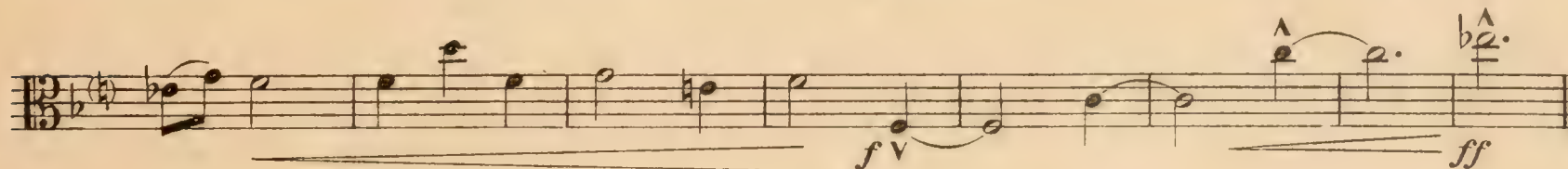
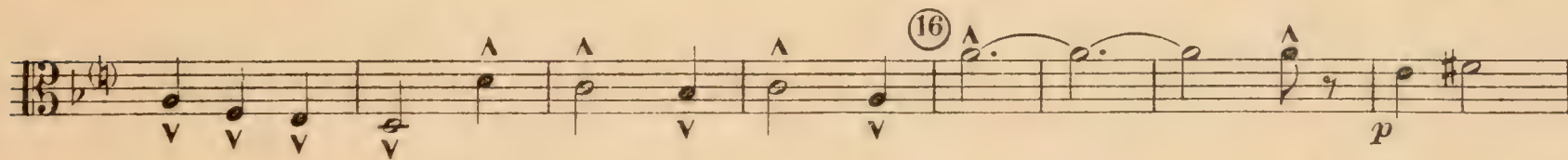
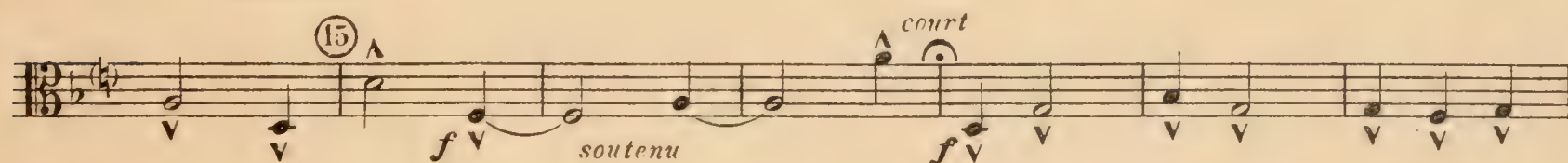
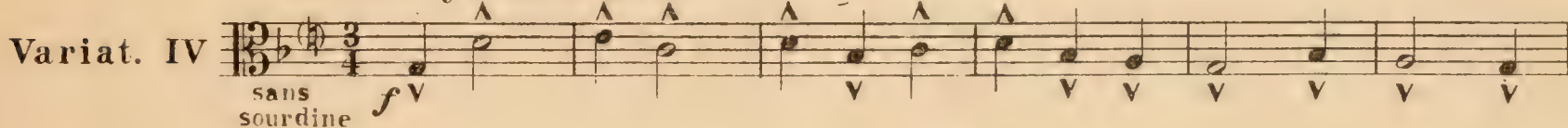
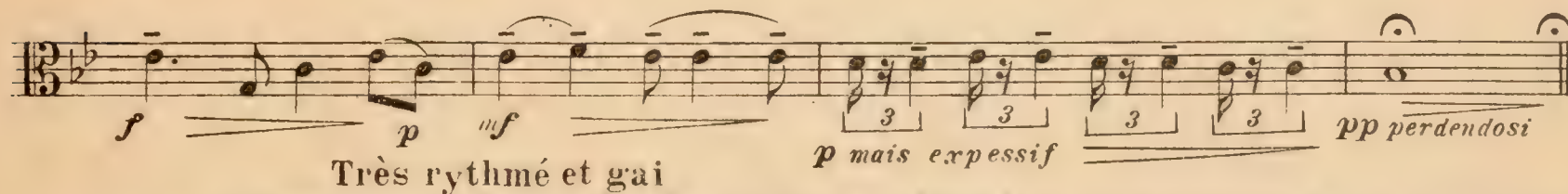
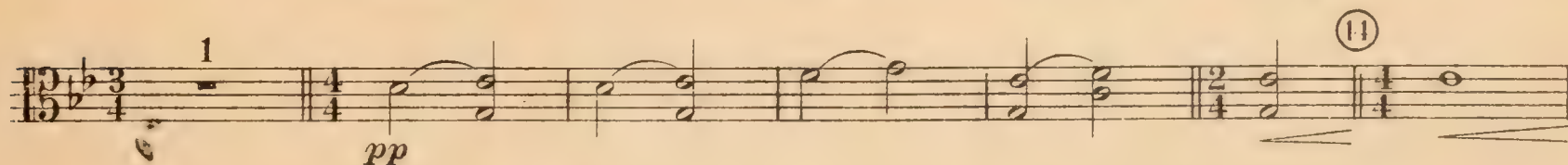
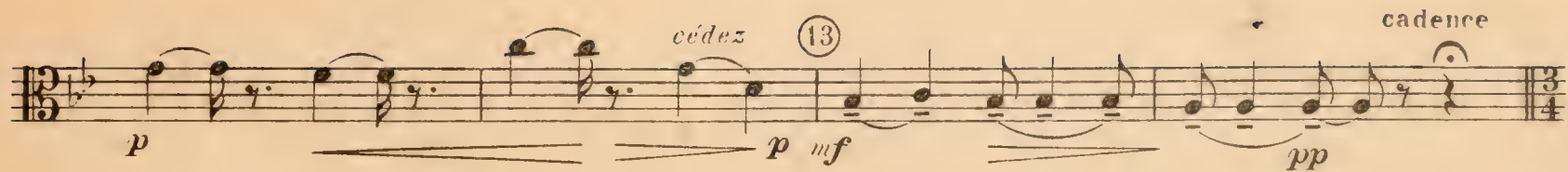
1

(sourdine)

p en dehors

12

f



Variat. VI *1^{er} Mouvt*

f

soutenu

f soutenu

En serrant beaucoup

f p

(23) Vif

f en retenant (24) pp (sourd.)

Variat. VII *Violon^o Lent*

ppp

un peu retenu p mf

Calme et naïf

p

en retenant piu p dim. pp

VARIATIONS PASTORALES

sur un Vieux Noël
pour la Harpe

Accomp^t de Quatuor à Cordes
par **Marcel TOURNIER** 4

Marcel SAMUEL-ROUSSEAU

Violoncelle

Calme

Thème

p (sourdine)

1

p

rit.

a tempo

rit.

mf

pp sans lourdeur

ppp

Assez vite

Variat. I

sourdine *f*

2

3

mf (*pizz*) *a tempo* *en cedant* *mf* *f*

4

mf *f* *ff* 1^{er} Mouvt

5

1^{er} Von

rit.

v *p* *p* *p* *pp*

Violoncelle

Très vif et aussi léger que possible

Variat. II

2 (pizz.) 1 1

souridine *f* *mf*

3 (6) 3 très long 10 cadence (7)

p *pp*

pizz. *pp* cadence

(9) *pp*

(10) *pp* aussi léger que possible

12 (11) 8 *pp*

Modéré, dans un sentiment simple

Variat. III

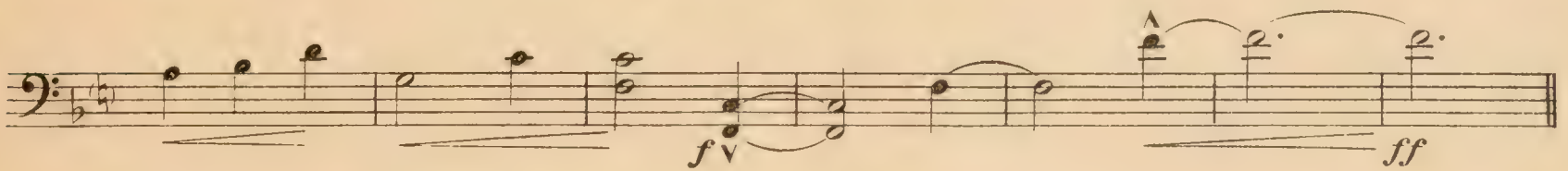
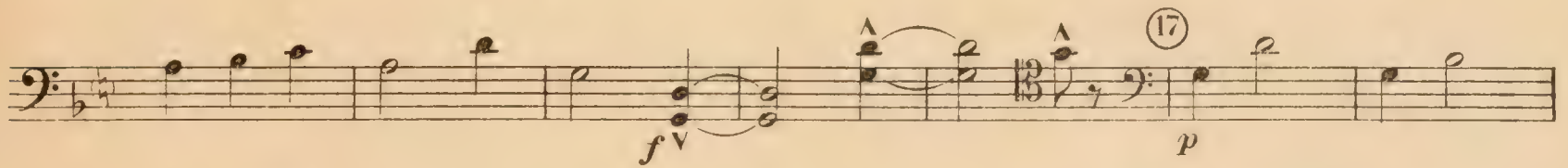
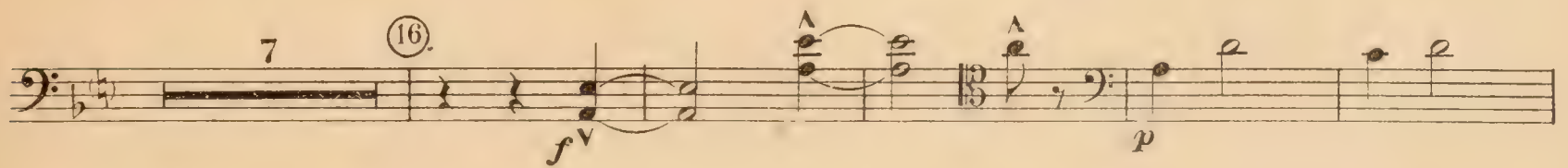
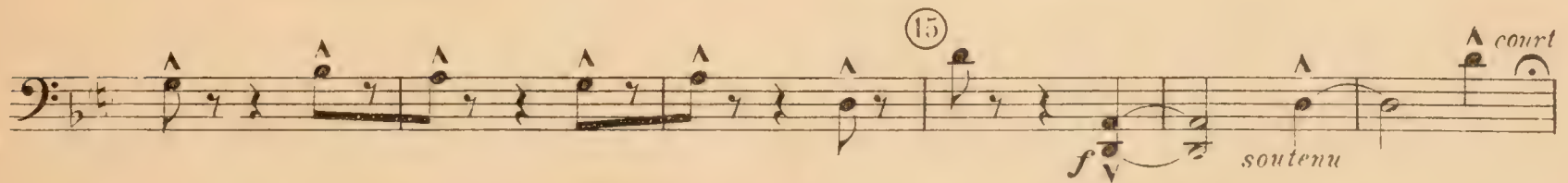
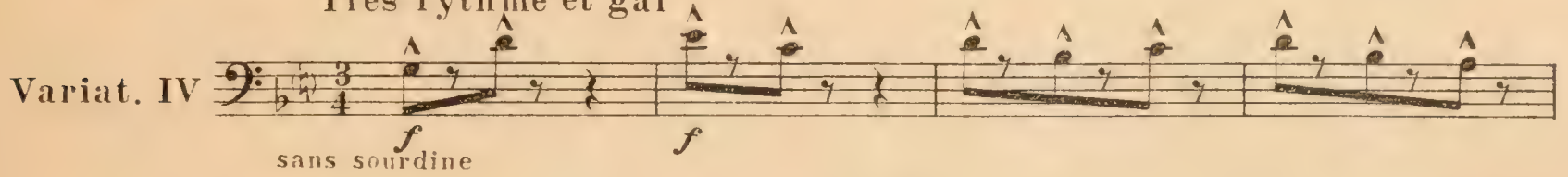
pp souridine

(12) *f* *p*

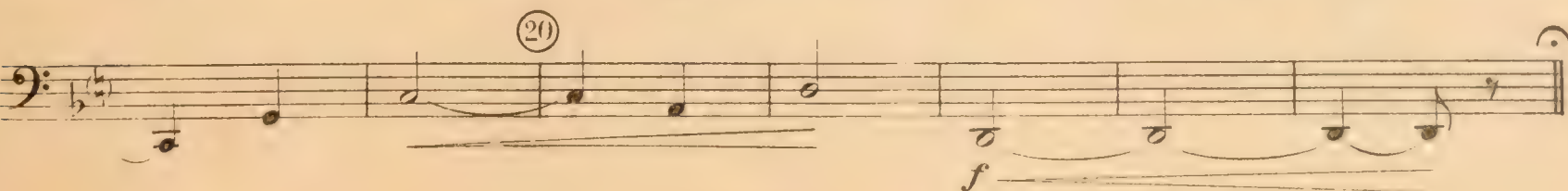
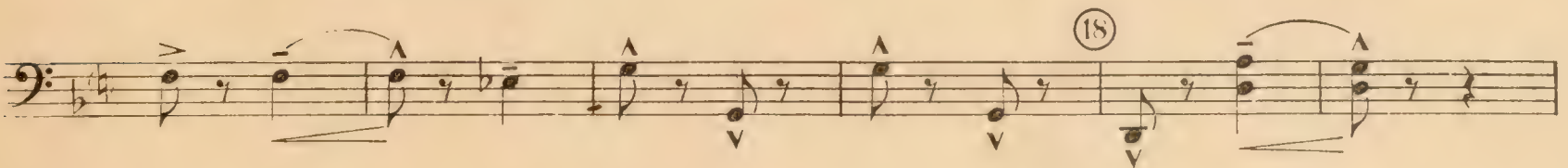
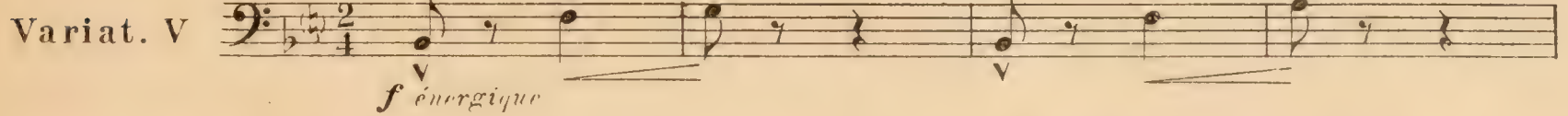
cédez (13) (cadence de Harpe) *pp* sans augmenter pendant la cadence

p *mf*

(14) *pp*



Même mouv!



1^{er} Mouvt.

Variat. VI

f

(21) *soutenu* *pizz.* *mf* *(arco)* *soutenu*

pizz. *mf* *f* (22) *(arco)*

En serrant beaucoup *(pizz.)* *f* *p* (23) *arco* *Vif* *f*

en retenant (24) *pp* *(sourd.)* *suivez*

Lent *von (harmonique)* *ppp* (25)

(26) *un peu retenu* *p* *mf*

Calme et naïf *p*

(27)

en retenant *pp* *dim.* *pp*

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—	Vers la source, dans le bois	2.50
VIERNE	Rhapsodie	3.50
WEISTROFFER	Berceuse	1.50
WURMSER	Nocturne	2.50

HARPE ET PIANO

BOGHEN-CHOPIN	Nocturne	2.50
RENIE (H.)	Élégie	6. »
—	Danse caprice	6. »
—	Concerto <i>ut mineur</i>	15. »

HARPE ET CHANT

		Prix
C. RENARD	Automne	2. »
—	Sonnet	2. »
R. CAMPAGNE	Amour	2. »
—	Les lucioles	2. »
—	Nous irons si tu veux	1.75
RENIE (H.)	Près d'un berceau	1.75
—	Prière à la vierge	1.75
TOURNIER (M.)	Lettre du jardinier	2. »

HARPE ET VIOLON

BOGHEN-CHOPIN	Nocturne	2.50
RENIE (H.)	Trio	12. »
—	Andante religioso	2. »
TOURNIER	Promenade à l'automne	1.50

HARPE ET VIOLONCELLE

RENIE (H.)	Trio	12. »
—	Andante religioso	2. »
TOURNIER	Promenade à l'automne	1.50

HARPE VIOLON ET VIOLONCELLE

RENIE (H.)	Trio	12. »
—	Andante religioso	2. »
—	Scherzo-Fantaisie (<i>harpe-piano-violoncelle</i>)	3. »

DEUX HARPES

TOURNIER	4 préludes pour 2 harpes (1 ^{re})	3. »
—	— (2 ^e)	3. »

HARPE ET ORCHESTRE

RENIE (H.)	Concerto en <i>ut mineur</i>	25. »
TOURNIER	Féerie-Prélude et danse	6. »

ÉTUDES ET EXERCICES

BOSCHSA	40 études faciles Op. 318-1	4. »
—	— Op. 318-2	4. »
—	25 exercices Op. 62	8. »
—	50 études dédiées à CRAMER Op. 34-1	8. »
—	— — Op. 34-2	8. »
LARIVIÈRE	Exercices et études	6. »
NADERMANN	7 Sonates progressives	8. »